

WALT DISNEY Pictures
presents



the PARENT



TRAP

WALT DISNEY PICTURES presents

DENNIS QUAID NATASHA RICHARDSON

"THE PARENT TRAP" A NANCY MEYERS/CHARLES SHYER Film Introducing LINDSAY LOHAN Music by ALAN SILVESTRI Costume Designer PENNY ROSE

Editor STEPHEN A. ROTTER Production Designer DEAN TAVOULARIS Director of Photography DEAN CUNDEY, A.S.C. Co-Producer BRUCE BLOCK Produced by CHARLES SHYER

Screenplay by DAVID SWIFT and NANCY MEYERS & CHARLES SHYER Directed by NANCY MEYERS

SDS Sony Dynamic Digital Sound
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SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

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WALT DISNEY PICTURES'
"THE PARENT TRAP"

CAST

Hallie Parker and Annie James	LINDSAY LOHAN
Nick Parker	DENNIS QUAID
Elizabeth James	NATASHA RICHARDSON
Meredith Blake	ELAINE HENDRIX
Chessy	LISA ANN WALTER
Martin	SIMON KUNZ
Marva Kulp, Sr.	POLLY HOLLIDAY
Marva Kulp, Jr.	MAGGIE WHEELER
Grandfather	RONNIE STEVENS
Hallie/Annie Acting Double	ERIN MACKEY

AND FEATURING

Vicki	JOANNA BARNES
Lindsay	HALLIE MEYERS-SHYER
Zoe	MAGGIE EMMA THOMAS
Nicole	COURTNEY WOODS
Jackie	KATERINA GRAHAM
Lost Boy at Camp	MICHAEL LOHAN
Navajo Bunk Girls	RACHEL SULLIVAN
	KATIE DESHAN
	BRIGHTON HERTFORD
	JENNIFER LIN
	AMY CENTNER
	MIA TRAMZ
Cell Phone Girls	CHRISTINA TORAL
	DANA PONDER
	BRIANNE MERCIER
Girls at Poker Game	DANIELLE SHERMAN
	NATASHA MELNICK
	AMANDA HAMPTON
Bugler	LISA IVERSON
Camp Counselors	LISA CLOUD
	KELLIE FOSTER
	HEIDI BOREN
Fencing Girls	MARISSA LEIGH
	HEATHER WAYROCK
Gareth, The James' Chauffeur	JOHN ATTERBURY
Photographer	HAMISH MCCOLL
Bridal Gown Model	VENDELA K. THOMMESSEN
Richard, Meredith's Assistant	ALEXANDER COLE
Les Blake	J. PATRICK MCCORMACK
Bellhop with Flowers	WILLIAM AKEY
Hotel Bartender	DAVID DOTY
Lady at Pool	ROSHANNA BARON
Towel Girl	ANNIE MEYERS-SHYER
Desk Clerk	BRIAN FENWICK
Ship Photographer	JONNEINE HELLERSTEIN
Dennis Quaid's Dance Double	REGAN PATNO

Natasha Richardson's Dance Double	MELANIE GAGE
QE2 Dancers	TROY CHRISTIAN
	DENISE HOLLAND
Living Statue	TERRY KERR
Tourist	BRUCE BLOCK
Additional Hallie/Annie Doubles	LINDSAY CHALLONER
	STEPHANIE FISCHER
Fencing Doubles	TARA CHANG
	RONNIE WONG
	AMANDA HOLM
	LAUREN WALKER
Stand-Ins	BOB SCHOOF
	MARY BOWERS
	CLAIR CHRYSLER
	HARRIET PRESTON
Sammy, the Dog	BOB

THE FILMMAKERS

Directed by NANCY MEYERS
Screenplay by DAVID SWIFT
and
NANCY MEYERS & CHARLES SHYER
Produced by CHARLES SHYER
Co-Producer BRUCE A. BLOCK
Director of Photography DEAN A. CUNDEY, A.S.C.
Production Designer DEAN TAVOULARIS
Editor STEPHEN A. ROTTER
Music Composed by ALAN SILVESTRI
Costume Designer PENNY ROSE
Casting by ILENE STARGER
Associate Producer JULIE B. CRANE
Unit Production Managers TONY BROWN
ROBERT LATHAM BROWN
First Assistant Director ALBERT SHAPIRO
Second Assistant Director JOAN CUNNINGHAM

For Hallie

THE PRODUCTION CREW

Second Unit Director (U.S.)	CHARLES SHYER
Second Unit Director (U.K.)	BRUCE A. BLOCK
Art Director	ALEX TAVOULARIS
Set Decorator	GARY FETTIS
Camera Operator	BILLY O'DROBINAK, S.O.C.
First Assistant Camera	GREGORY IRWIN
"B" Camera Operator	TODD SCHLOPY
Second Assistant Camera	JOY R. STONE
Film Loader	JERRY PATTON
Steadicam © Operator	MARK EMERY MOORE
Script Supervisor	JEANNE BYRD
Acting Coach For Lindsay Lohan	BELITA MORENO
2nd Second Assistant Director	FOONGY LEE
Assistant to Nancy Meyers	SUZANNE MCNEILL FARWELL
First Assistant Film Editor	ROLF FLEISCHMANN

Avid Assistant Editor JAMES D. DURANTE
 Second Assistant Film Editor LAURA BONG
 Music Editor ANDREW SILVER
 Supervising Sound Editor DENNIS DRUMMOND
 Supervising ADR Editor RENEE TONDELLI, M.P.S.E.
 Assistant to Charles Shyer LANI POLLOCK
 Assistant to Bruce A. Block BARBARA SCHWARTZ
 Assistant Art Director SEAN HAWORTH
 Set Designers DIANNE WAGER
 JAMES BAYLISS
 KELLY HANNAFIN
 Storyboard Artist BRUCE BLOCK
 Property Masters MYCHAEL BATES
 DOUGLAS T. MADISON
 Assistant Property Masters BERT SMITH
 PETER GRIFFITH
 Hairstylist Department Head TONI-ANN WALKER
 Hairstylist JOY ZAPATA
 Annie's Wigs Designed By WIG SPECIALITIES, LONDON
 Makeup Department Head KAREN BLYNDER
 Makeup Artist BRADLEY WILDER
 Leadperson KURT HULETT
 Set Dressers HEIDI HUBLLOU
 LARRY WHITE
 Sound Mixer SEAN RUSH
 Boom Operator MARK PATRICK CLARK
 Cableperson THOMAS A. PAYNE
 Chief Lighting Technician MICHAEL PAUL OREFICE
 Key Grip C. ALAN RAWLINS
 Supervising Studio Teacher ADRIA LATER
 Studio Teacher CAROL GANS
 Unit Publicist TONI ATTERBURY
 Still Photographer LOREY SEBASTIAN
 Video Assist Operator WAYNE R. TIDWELL
 Production Coordinator JASON MCGATLIN
 Assistant Production Coordinator MIKA SAITO
 Production Accountant FRANK ELLISON
 Wedding Gowns Designed By VERA WANG
 Special Effects Coordinator CLIFF WENGER
 Visual Effects Supervisor JIM RYGIEL
 Visual Effects Producer GAYLE BUSBY
 Visual Effects Crew Coordinator LANDEN RUDELL
 Visual Effects Sync Supervisor FRED JOHNSTON

Special Visual Effects by
 CIS HOLLYWOOD

CIS Executive Producer C. MARIE DAVIS
 CIS Visual Effects Supervisor DR. KEN JONES
 Digital Compositing Supervisor JEFF HEUSSER
 Digital Artists SUZANNE MITUS-URIBE
 DANNY MUDGETT
 GREGORY OEHLER
 Digital Rotoscoping & Paint LARRY GAYNOR
 GARY GOLDSTEIN
 CIS Visual Effects Editor DAWN LLEWELLYN

CIS Production Manager LAURIE MCDONALD
 CIS Production Coordinator EILEEN GODOY
 Digital System Coordinator BOB PEISHEL
 Digital System Technicians AMIR BEMANIAN
 THOMAS MATHAI
 MARK SACHSE

Digital Scanning and Laser Film Recording by
 EFILM

CGI Lizard by
 RHYTHM AND HUES

Music Supervisor
 ALLAN MASON

Music Consultant
 BONNIE GREENBERG

Location Managers JOHN PANZARELLA
 RORY ENKE
 Assistant Location Manager LESLIE THORSON
 Assistant Chief Lighting Technician STEVEN CHANDLER
 Rigging Gaffer PETER DAVIDIAN
 Electricians FRANK MATTHEWS
 ANGELO OREFICE
 MARK SOUCIE
 ANTHONY WONG
 ROBERT C. FISHER
 ROBERT REGAN
 DON YAMASAKI

Rigging Electricians WILLIAM MCKANE
 RICK BENEDETTO
 TOM POWELL
 CHRIS FRANCO
 VINCE OREFICE
 JEFF MATTHEWS

Second Company Grip MICHAEL ALEXONIS
 Dolly Grip CHARLES ASHLEY SUDGE
 Rigging Grip JAMES H. PAIR III
 Second Unit Key Grip J. WAYNE PARKER
 Second Unit Second Company Grip JOHN S. CAMPBELL
 Wardrobe Supervisor CAROLYN DESSERT
 Set Costumers JULIE GLICK

BRAD ANDERSON
 LISA BUCHIGNANI

Costumers MARINA MARIT
 CHERLYN LANNING
 MATHEW HOOEY

Costume Designer's Assistant MEI LAI HIPPISEY COXE
 Construction Coordinator STEVE CALLAS
 General Foreperson ROBERT THOMPSON
 Construction Foreperson ROBERT WEBB
 Standby Painter FRANK "LUCKY" COSTELLO
 Greensperson PAUL DAVID HARRIS
 East Coast Property Buyer MARCIA BEAL BRAZER

"THERE SHE GOES"

Written by Lee Anthony Mavers

Performed by The La's

Courtesy of Polydor Ltd.

By arrangement with PolyGram Film & TV Music

"HERE COMES THE SUN"

Written by George Harrison

Performed by Bob Khaleel

Courtesy of Hollywood Records

"NEVER LET YOU GO"

Written by Gabriel Gilbert, Nick Laird-Clowes, Frank Berman,

Christian Berman, Jeff Coplan and Matthias Hass

(incorporates elements of "Life In a Northern Town"

written by Gabriel Gilbert and Nick Laird-Clowes)

Performed by Jakaranda

Courtesy of Crave

By arrangement with Sony Music Licensing

"PARENTS JUST DON'T UNDERSTAND"

Written by Pete Harris, Will Smith and Jeff Townes

Performed by DJ Jazzy Jeff and The Fresh Prince

Courtesy of Jive Records

"IN THE MOOD"

Written by Joe Garland

"LET'S GET TOGETHER"

Written by Richard Sherman and Robert Sherman

"EVERYONE MERENGE"

Written and Performed by Joe Bones Johnson

Courtesy of Associated Production Music

"I LOVE YOU FOR SENTIMENTAL REASONS"

Written by Deek Watson and William Best

Performed by Linda Ronstadt

Courtesy of Elektra Entertainment Group

By arrangement with Warner Special Products

"How Bizarre"

Written by Alan Jansson and Paul Fuemana

Performed by OMC

Courtesy of PolyGram Records Ltd.

By arrangement with PolyGram Film & TV Music

"EV'RY TIME WE SAY GOODBYE"

Written by Cole Porter

Performed by Ray Charles and Betty Carter

Courtesy of Ray Charles Enterprises Inc.

"THIS WILL BE (AN EVERLASTING LOVE)"

Written by Charles Jackson and Marvin Yancy

Performed by Natalie Cole

Courtesy of Capitol Records

Under license from EMI Music Special Markets

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SONY PICTURES STUDIOS

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MPAA #36142

Animal action was monitored by the American Humane
Association.

No animal was harmed in the making of this film.

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This film is rated



"THE PARENT TRAP"

Production Information

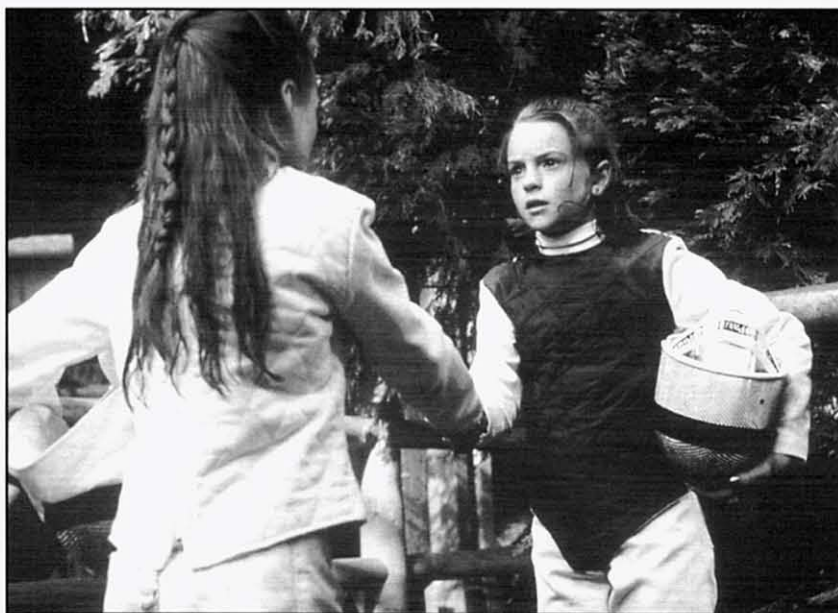
HALLIE

So if your mom is my mom and my dad is your dad ... and we're both born on October 11th, then you and I are ... like ... sisters.

ANNIE

Sisters?!? Hallie, we're like ... twins!!!

Walt Disney Pictures' beloved family classic "The Parent Trap" gets a modern updating from one of Hollywood's preeminent filmmaking teams: director/writer Nancy Meyers and writer/producer Charles Shyer, whose previous box office triumphs include such blockbusters as "Father of the Bride" and its sequel, "Father of the Bride Part II," as well as the Academy Award®-nominated "Private Benjamin," "Baby Boom," and "Irreconcilable Differences." Adding to the magic of this new Disney classic, which marks Meyers' directing debut, is the discovery of a major young acting talent—Lindsay Lohan—who stars in the dual roles of Hallie and Annie, filling the estimable shoes of Hayley Mills who first captured the world's heart in the original 1961 Disney film. Dennis Quaid and Natasha Richardson star as the girls' divorced parents.



Walt Disney Pictures' new feature "The Parent Trap" tells the tale of identical twin sisters, separated shortly after birth by the break-up of their parents. "His and hers" kids, the twins are raised on different continents by their two successful parents. Hallie (LINDSAY LOHAN) is growing up in Napa Valley with her vineyard-owner father, Nick Parker (DENNIS QUAID). Annie (also LINDSAY LOHAN) is raised in fashionable London by her mother, Elizabeth James (NATASHA RICHARDSON), a renowned wedding gown designer. Unaware of each other's existence, fate intervenes when the girls coincidentally meet at summer camp in Maine. Eager to meet their respective parents, the girls devise a scheme to switch places and ultimately, reunite their mom and dad. Their plan takes on urgent proportions when they learn their father has fallen for the young, beautiful and opportunistic Meredith Blake (ELAINE HENDRIX), in Walt Disney Pictures' romantic comedy, "The Parent Trap."

Walt Disney Pictures presents "The Parent Trap," screenplay by David Swift and director Nancy Meyers & producer Charles Shyer. Co-producer is Bruce A. Block. Buena Vista Pictures distributes.

Hallie Parker lives an idyllic life spending her days swimming and riding horses with her loving and attentive father and sharing secrets and jokes with her warmhearted nanny, Chessy (LISA ANN WALTER). Everything is perfect ... except as Hallie says, "I'm almost a teenager and I'll be the only girl I know without a Mom to fight with."

Annie James has an exciting and sophisticated life, growing up in a London townhouse with a beautiful and loving mother, a benevolent grandfather (RONNIE STEVENS), and a classically-trained yet slightly off-kilter butler named Martin (SIMON KUNZ). Everything is perfect ... except as Annie says, "A dad is an irreplaceable person in a girl's life."

Destiny comes into play when both girls arrive in Maine at Camp Walden for Girls. Instantly distrustful of each other, the girls are punished by camp owners Marva Sr. (POLLY HOLLIDAY) and Marva Jr. (MAGGIE

WHEELER) for their hijinks and sentenced to spend the rest of the summer as the sole inhabitants of the dreaded "isolation cabin." It is there that the girls realize they are indeed twins. Intrigued by what caused their parents to split up a decade earlier and each determined to meet their "other" parent, the girls decide to take matters into their own hands and switch places.

With Annie's accent and mannerisms down pat, Hallie is off

on a London adventure, that includes a tour of the city and a chance meeting with supermodel Vendela. At the same time, Annie is off to Napa Valley where she is enamored with the California lifestyle, but is shocked to discover a wrinkle in the plan to get their parents back together. Upon arriving home, Annie meets Meredith Blake, a slinky 26-year-old beauty who calls her dad 'Nicky.' Trouble is afoot and Annie 911's Hallie in London asking for help.

In London, Hallie admits her true identity and joins her mother and Martin on a trip to San Francisco under the guise of switching the sisters back. Nervous at the prospect of seeing her gorgeous and charming ex after eleven years, Elizabeth discovers the complimentary in-flight cocktail bottles and after a nine-hour flight, arrives in San Francisco ready for anything.

Meanwhile, Nick, Chessy and Annie simultaneously arrive at the hotel in San Francisco to rendezvous with impending in-laws for a pre-nuptial get-together. Mother (JOANNA BARNES) and daughter Meredith are thrilled at the millions (\$\$\$)

of possibilities this marriage presents. Unaware that both his daughters and his ex-wife are in the hotel, Nick is in for a comic jolt.

After a futile attempt to rekindle their parents' romance with a candle-lit dinner on a yacht, the time comes for Elizabeth and Annie to return to England. However, the twins refuse to reveal their true identities and strike a deal that takes the entire family on Nick's annual camping trip.

Elizabeth convinces Meredith to join the outing and then conveniently bows out of the trip. The opportunity to torture Meredith in the great outdoors is not lost on Hallie and Annie. After an array of traumatic encounters orchestrated by the girls, Meredith is driven to give Nick an ultimatum ... it's me or them. Nick answers with one simple

word. "Them."

Based on the popular German children's story in Das Doppelte Lottchen by Erich Kästner, "The Parent Trap" was first filmed by Walt Disney Pictures in 1961 and became an instant classic. Directed by David Swift, it featured 15-year-old Hayley Mills in her third film and co-starred Maureen O'Hara and Brian Keith.

Walt Disney Pictures' new "The Parent Trap" is filled with romance, charm and adventure ... made by the filmmakers who brought audiences the hugely popular "Father of the Bride" movies—Nancy Meyers and Charles Shyer.

Behind the scenes, a formidable creative team was assembled including Academy Award®-nominated director of photography Dean Cundey ("Jurassic Park," "Apollo 13," "Who Framed Roger Rabbit"); Academy Award®-winning production designer Dean Tavoularis ("The Godfather," "Apocalypse Now," "Bonnie and Clyde"); costume designer Penny Rose ("Evita," "Mission: Impossible,"



"The Commitments")' Academy Award® -winning editor Stephen A. Rotter ("The Right Stuff," "Father of the Bride: Part II"); and Academy Award®-nominated composer Alan Silvestri ("Forrest Gump," both "Father of the Bride" movies).

* * *

"When each of my two daughters hit about 7 years old, the video of the original 'The Parent Trap' played on a continuous loop in our house," recalls writer/director Nancy Meyers. "Each time, I found myself being drawn into it. I'd crawl under the covers with the girls and watch it with them time and again."

In between the time each daughter hit "The Parent Trap" stage, Meyers and her husband and collaborator Charles Shyer filmed the "Father of the Bride" movies and struck an overall deal with The Walt Disney Studios.

"It's based on a novel," adds writer/producer Charles Shyer of Walt Disney Pictures' "The Parent Trap." "So the structure really holds up. The story is timeless. We tried to keep what made the original charming yet make it modern and stylish."

Walt Disney Pictures' "The Parent Trap" is a great adventure story for kids. "The girls really manipulate and control the entire storyline," Meyers continues. "I loved that when I was a kid and again loved watching it as an adult and seeing how that very same element enchanted my daughters."

"There's also something magical in the notion that there's another you out there ... that somewhere on this planet, you have a twin. And of course, the ultimate fantasy that children can create a happy ending to their parents' love stories. Who doesn't want to believe that?"

Casting the roles made so memorable by Brian Keith, Maureen O'Hara and Hayley Mills in the original film was a daunting task for the filmmakers.

Charles Shyer comments, "It's difficult when you have somebody who put their imprint on a role like Spencer Tracy did in 'Father of the Bride' and Hayley Mills did in 'The

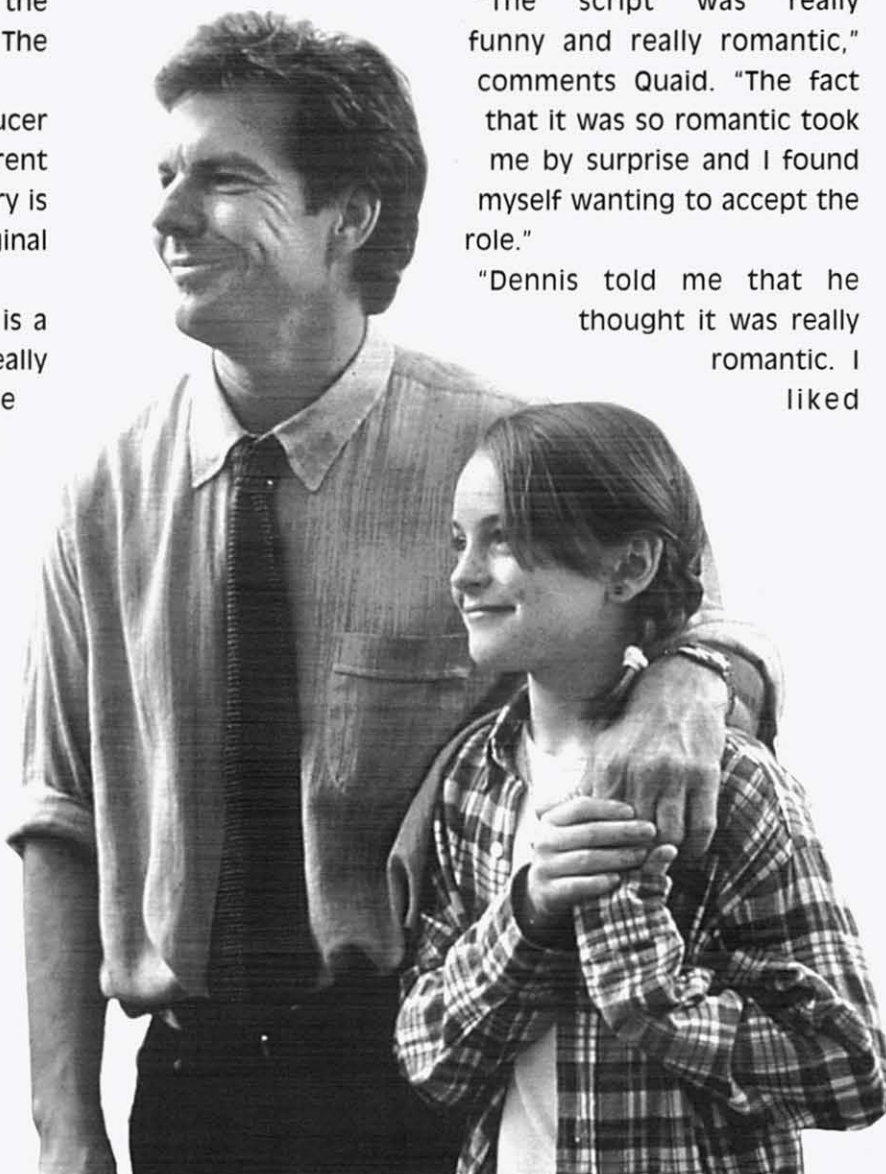
Parent Trap.' You try to find actors who can make the roles their own, that are originals in their own right."

"A few days after we finished writing the script we were at a friend's wedding and I looked across the room and saw Dennis Quaid," recalls writer/director Nancy Meyers. "I thought he looked exactly like the character we had just written. He's just incredibly charismatic and something about him embodied the character of Nick Parker."

Writer/producer Charles Shyer continues, "Nancy said to me, 'Look at Dennis Quaid over there. Isn't he the perfect Nick Parker?' She was right. It was serendipity." After chatting with the actor about the part, the filmmakers sent him the screenplay.

"The script was really funny and really romantic," comments Quaid. "The fact that it was so romantic took me by surprise and I found myself wanting to accept the role."

"Dennis told me that he thought it was really romantic. I liked



that he saw that because we tried to create a very romantic story for the parents," says Meyers. "We've all had that person in our past that we've never seen again. There's a lot of 'what would it be like to see an old love?' in this movie. Maybe some people really are meant to be together."

"Dennis was the only person we ever thought of for the role and he said yes when offered the part," adds Shyer. "The role actually fits him like a glove and shows a side of Dennis that hasn't been explored before."

The filmmakers wanted an English actress to play the role of Elizabeth James. The first person they met with was Natasha Richardson.

"I was very taken by her femininity," recalls Meyers. "Natasha has tremendous elegance and a kind of charisma that you don't see very often anymore. She had a contemporary quality yet she has a lovely, somewhat old-fashioned screen presence. There's also a real softness to her as a person which is perfect for her character in this film."

"There were two reasons I wanted to do this role, apart from the script and working with Dennis Quaid," smiles Richardson. "One, I thought 'Father of the Bride' was one of the funniest movies I've ever seen. I like Charles and Nancy's work very much. And two, I have to do a very long comedy drunk scene in this, which is about the hardest thing you can ask any actor to do. That was a huge challenge for me."

Obviously, casting the pivotal roles of twins Hallie Parker and Annie James was of paramount importance to making the movie.

"I kept saying I'm looking for a little Diane Keaton," says

Meyers. "I'm not sure why I kept saying that except that Diane is so alive on screen and that's what I wanted from the actress in these parts. I wanted someone who would be spontaneous. After all, the film rests on her shoulders and of course, the more she can bring to the part, the better."

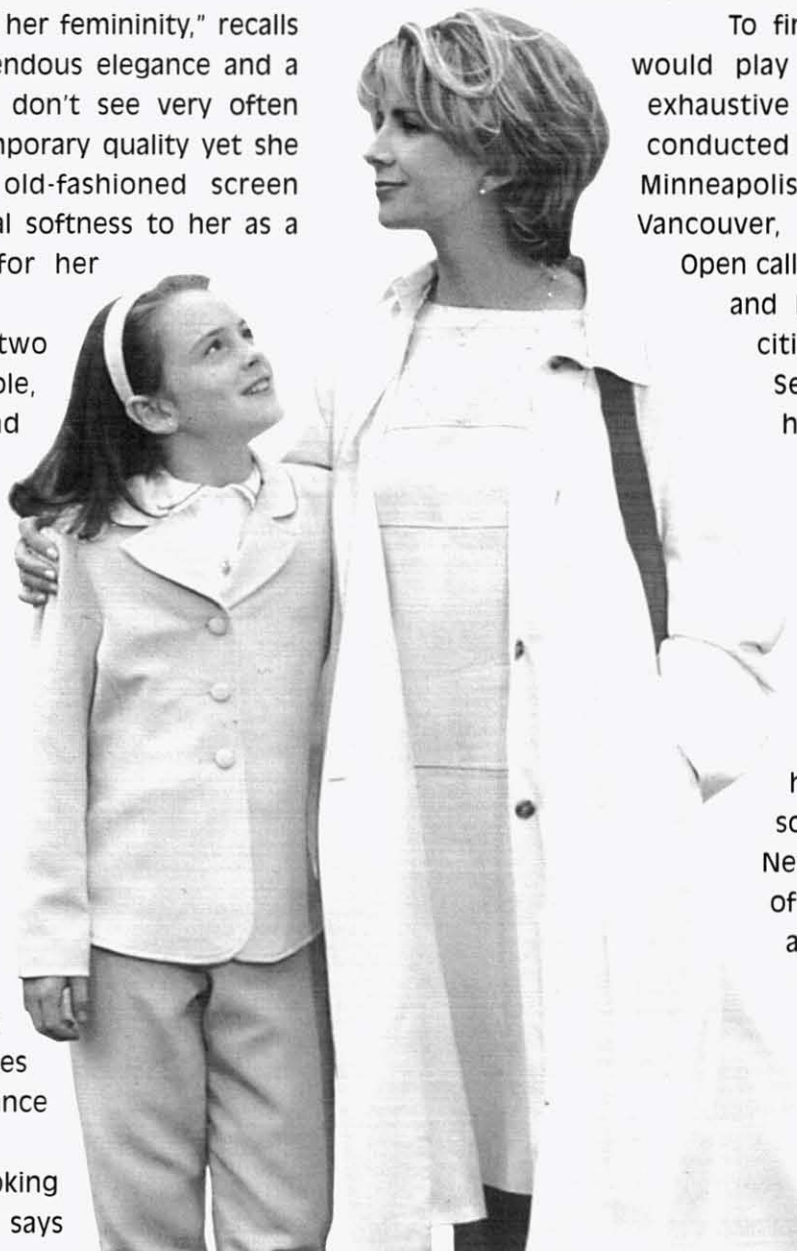
"I was really nervous about this movie because we got to the point where we weren't sure we were going to even find somebody to fill Hayley Mills' shoes," recalls Shyer. "We thought maybe we shouldn't make the movie because if we didn't have an actress who could really own the dual roles, the movie just wouldn't work."

To find the young girl who would play Hallie and Annie, an exhaustive casting search was conducted in Boston, Chicago, Minneapolis, Atlanta, Miami, Vancouver, Toronto and London.

Open calls were held in New York and Los Angeles. Agents in cities such as Dallas and Seattle sent tapes of hopefuls to the search team.

Casting director Ilene Starger says this was the most all-encompassing search she had ever done. "In addition to the normal process, we hired people to look in schools in Los Angeles and New York. We saw a couple of thousand girls in about an eight week period." Ultimately, five girls were screen tested for the part.

Eleven-year-old Long Island native Lindsay Lohan was given the nod by



the filmmakers after three callbacks in New York and a trip to Los Angeles to screen test with Dennis Quaid and Natasha Richardson.

"Lindsay was the first one up," remembers Shyer about the screen test. "I leaned over to Nancy and said, 'this one is going to be hard to beat. She's just a winner.' The minute the cameras rolled, something happened with Lindsay. It was just that magical 'it' you can't describe."

Lindsay remembers the experience this way: "I had to get choked up and cry a little bit. But I was so nervous because there were like fifty million people there and I was working with a famous actress. Everyone made me feel comfortable with it because everyone on the set is really fun."

Lindsay's father accompanied her to Los Angeles and after the screen test he took Lindsay and all the other candidates out to dinner. "Charles and Nancy were trying to call me all night to tell me I got the part," Lindsay says.

"In the morning, Nancy called me and told me I got the part. After I hung up, I started screaming and jumping on the bed and my dad started crying. Two seconds later I called my mom and she started crying and my brothers and sisters too. I found out in a really cool way.

"It was the very first movie I was ever up for and I couldn't believe I got it. One in a million chance, you know," smiles Lindsay. Or should she say, two in a million?

Meyers and Shyer were equally pleased with their choices in the supporting cast. "We made a real discovery with this movie," says Shyer. "Elaine Hendrix, who plays Nick's fiancée Meredith Blake, is that rare combination of beautiful and funny."

Hendrix was the last one to audition for the part of Meredith and was exactly what the filmmakers were looking for to play the antagonist. "It was simple, she said the lines as we heard them," continues Shyer.

Meyers concurs, "Elaine is the real deal. She would have been a star in the '30s, the '40s, the '50s, the '60s ... she would have always worked in movies. She's completely natural and comfortable in front of the camera and not afraid to take chances. She's a born actress."

It was important to the filmmakers that they modernize and re-conceive the women's roles in the film. Both Elizabeth James and Meredith Blake are now independent career women.

"Elaine helped contemporize the part," says Meyers. "I didn't want her to just do a gold digger character. Meredith is a highly educated working woman and Elaine plays her with real substance."

"Nick is the love of her life," says Hendrix. "Meredith is very confident. She's a professional person, she knows what she wants and knows how to go after it. She isn't going to let anything get in her



way.

"Meredith is one of those women who can charm the pants off of just about anybody," furthers Hendrix. "She fully expects that Nick's daughter is going to be a breeze. Unfortunately, it doesn't quite all fall into place that easily."

Dennis Quaid agrees, "The girls see Meredith for what she is. Meredith is a guy's girl, not a girl's girl."

The film not only features the rekindled romance between the parents, it also has an added love story between the new characters of Martin

and Chessy.

"Martin and Chessy kind of fill the gap for mom and dad in their respective households," explains Meyers. "For Martin, we were looking for an actor who could appear to be the very traditional, very straight butler on the outside, yet on the inside was a fun companion for Annie. We needed straight on the outside and comedian on the inside. Like Buster Keaton." The filmmakers found those qualities in British actor Simon Kunz.

"Martin is your archetypal, stiff British butler, but ... he likes wearing leather," adds Kunz.

Martin provides sort of a big brother figure for Annie and they always greet each other in a special way. "Their special handshake says a lot about the relationship between Martin and Annie. She needs someone to play with, to tell her stories," says Kunz. "Martin is not a child, but he is open to play ... he's got a little twinkle in his eye."

A romance blossoms between Martin and Chessy. "At first there's a professional intrigue," says Kunz. "He basically meets someone who does his job. She's a live wire and he likes that ... she allows him to sort of let go a bit. Chessy and Martin have fun."

The filmmakers cast comedienne/actress Lisa Ann Walter to play Chessy, the know-all nanny. "She's the smart-alecky person who sees everything and comments on it while saying, 'I'm not really commenting, but let me tell you exactly what you should do.' It was a natural for me," laughs Walter.

"Chessy had to be a mother figure without being 'the mother' because we didn't want any competition between Chessy and Elizabeth," says Meyers. "She's very happy to be Hallie's nanny, she absolutely adores Hallie and is good friends with the

dad."

Walter drew upon her experiences as a mother in summoning the necessary tears for the pivotal scene when she discovers Annie's true identity. "All I had to do was think of my babies and that I was missing the first day of school. Nick and Chessy missed ten years of Annie's life, not just one day. "That thought kept the sobs going for twenty takes."

"We were really lucky to get Lisa because it's a role that required a strong personality and also, Lisa's a gifted comedienne," says Shyer.



Well-known character actor Ronnie Stevens, the star of countless early British revues and movies, says Grandpa might be a tweedy, pipe-smoking, cricket-loving old Englishman, but he's no fool. "He's probably the first to realize

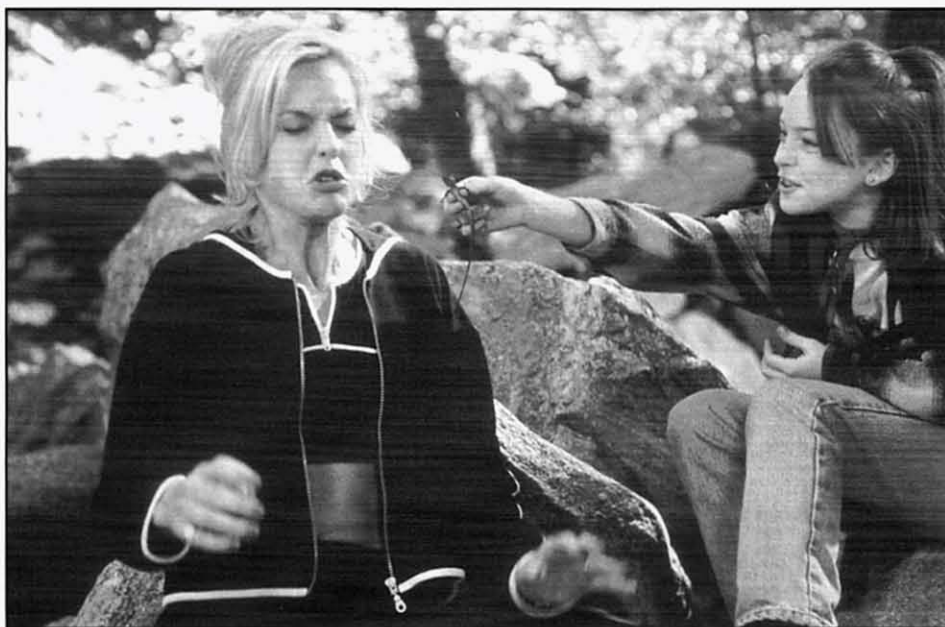
what's going on but, being such a good egg, he keeps his mouth closed."

Actress Polly Holliday and Maggie Wheeler were selected to play the mother/daughter roles of the camp leaders.

Although the two actresses had never met prior to the film, they fell into the mother/daughter role quite naturally. "All day long, the kids at camp kept asking 'is she your real mom?'" says Wheeler. "We're from really different backgrounds, but physically, we do resemble each other."

To Meyers, it was important to find "...two people that you can have a lot of fun with, yet feel your child is perfectly safe at their camp."

In London, the filmmakers had fun with a cameo appearance by Swedish supermodel Vendela who shows off one of designer Elizabeth James' latest wedding dresses created by real-life New York couturier Vera Wang. Natasha Richardson also wears



around it as if it were a ticking bomb—I was so afraid to be disappointed. One day I just took a deep breath, sat down, read the thing from beginning to end—and loved it! They did the most magnificent job of bringing it up to date ... it's filled with warmth."

ABOUT THE PRODUCTION

Nancy Meyers and Charles Shyer are known for making sophisticated, intelligent movies that are set in beautiful and detail-filled locations ... in short, fantasy worlds.

"We actually wanted to create two different worlds," states

writer/producer Charles Shyer. "One girl lives on a vineyard in Napa, California with wide open spaces. The other lives in the big city. What's the best big city in the world? To me, it's London.

"I would definitely live in London if I wasn't in the movie business," Shyer continues. "If you're going to write movies, you might as well put them in locations you want to visit."

"This is Hollywood at its best," says Natasha Richardson. "This is not the real world. This is a movie about people with dream jobs who live in dream locations. Elizabeth

is English, so I have a butler and sit down for silver service tea everyday. I have a Bentley and a chauffeur and I live in

a Vera Wang wedding gown at the end of the film.

"We wanted to pay a bit of an homage to the original movie," says Charles Shyer. So Shyer and Meyers asked actress Joanna Barnes, who played Brian Keith's fiancée, Vicki, in the 1961 film, to reprise the role in the 1998 version. Here she portrays Meredith's mother, Vicki.

"I had been the heavy in the first one and they asked me to play the mother of the heavy in this one," Barnes says. "I thought it would be a wonderful sight gag to the many fans of the first film. I couldn't say yes fast enough."

However, Barnes did have some trepidation about remaking the classic film at first. "I let the script sit on my bureau for about two weeks. I walked



this extraordinary house near Harrods. Elizabeth is a designer of wedding gowns. I can't think of anything more romantic than that."

To realize these fantasy worlds, Meyers and Shyer again turned to Academy Award® winning production designer Dean Tavoularis, with whom the couple previously worked on "I Love Trouble." Tavoularis, coincidentally, worked on the original "The Parent Trap" as an assistant at the beginning of his career.

"I think he's just the best production designer in the world, pure and simple," states Shyer. "Every idea he has is great, you can trust Dean, he's got impeccable taste."

"Dean Tavoularis is brilliant," agrees Meyers. "I feel really privileged to direct a movie that he designed. He's a great filmmaker and helped me in countless ways. For example, he doesn't just create the bedroom for Hallie, he creates her world. He helps you tell the story in every frame. He just makes everything better."

"We all agreed to make it a world that doesn't have problems," says Tavoularis about the look of the film. "There are always flowers and beautiful things. The environment is trouble-free, a fairy-tale kind of place. Charles and Nancy are very particular about every little item. All the detail is based on the premise of having everything look beautiful."

While the original film was primarily shot on stage, the filmmakers chose to shoot the majority of this film on location. Shooting took place in the summer and fall of 1997 beginning in London, before moving to California for location shooting in Napa Valley, San Francisco, the Lake Arrowhead area and Los Angeles.

Walt Disney Pictures' "The Parent Trap" began principal production in London on July 15, 1997. The crew filmed at several of London's most famous locations, including Buckingham Palace, Berkeley Square, Piccadilly Circus, Abbey Road, Bond Street, the Tower of London, St. Paul's Cathedral and Trafalgar Square before concluding their work in England at Shepperton Studios, where the interior of Elizabeth's townhouse was built on a soundstage.

"Nancy and Charles wanted to get a catalogue of great London shots," says Tavoularis. "When the little girl arrives in London, they pick her

up and just assume she's coming home. But in reality, she is a little girl from California who has never been to London so she's got her head out the car window, taking in all the sights."

Tavoularis filled Elizabeth James' townhouse with antique furnishings, silver accessories, and framed drawings

on the walls that Tavoularis' brother Alex rendered himself. "Elizabeth's home had a bit of this prim, stiff kind of English element, but since she's a designer, we added a few free, sort of cuckoo ideas to make her more complex."

After a month of shooting in England, the project moved back to the United States and began shooting in Napa Valley, California at the Staglin Family vineyard to film the sequences that take place at the fictional Parker-Knoll vineyard where Nick, Hallie and Chessy live.

"We could have never built a home like this ... it would have cost almost as much as the entire film," Shyer says.

Tavoularis adds, "We were quite lucky to find the Nick Parker house. It was a masculine, dark color outside with ivy and with beautiful vineyards all the



way around it. The home also contained beautiful art, much of which we basically used." The Staglin's wines as well as their vineyard are also included in the film.

The Staglin family vineyard is home to Garen and Shari Staglin and their two children; it sits on 62 acres of hillside above the wine-making community of Rutherford. Fifty acres are planted with Chardonnay and Cabernet grapes; it is consistently rated as one of the top five vineyards in California.

The house reflects the family's interest in wine and art and celebrates Garen Staglin's Italian heritage. Designed as a classic Tuscan Villa, the 9,000 square foot home features a multi-colored (a color blend that matches the local Rutherford dust) tile roof, country pine woodwork with whitewash accent, and terra cotta floors in wood colors that stretch indoors and out.

The grounds feature more of the family's art collection as well as oak trees and rosemary that scents the air. The rear patio area is surrounded by olive trees and the pool features hand-painted tiles.

Located off the next country lane down the road from filmmaker Francis Ford Coppola's Niebaum-Coppola Winery (where the barrel room scene and the horseback riding scene were shot), the Staglin home is a private vineyard, open to the public only by appointment.

Looking out from the home's loggia at harvest sunset over rolling, lush Cabernet vineyards, Quaid comments, "This is better than I imagined. This is why I like working with Charles and Nancy; they have such a great eye for the world ... and it's great to live in their world!"

The production company then arrived in the

Lake Arrowhead area, greeted by heavy rains, courtesy of Hurricane Linda. Despite the drama provided by nature, filming went smoothly and involved approximately 160 local girls.

"We were looking for something that looked like those Eastern camps that were built in the '20s and '30s," says Tavoularis. About thirty camps were scouted, but the filmmakers selected Camp Seeley in Crestline, California, to portray Camp Walden. (Meyers and Shyer's daughter had attended the real Camp Walden in Maine.)

"It had a beautiful lodge building and a nice amphitheater," says Tavoularis. "It just needed cleaning up and painting."

Five weeks of construction were needed for the improvements, which included adding awnings and new colors to pre-existing buildings and constructing additional cabins to fit the story's specifications.

The original film shot many of its camp scenes at Bluff Lake near Big Bear, California. The production company planned to shoot there as well,

but was unable to, due to the six inches of snow courtesy of an early season snowstorm. Alternate locations had to be found at a lower elevation. But fun remained the order of the day at Camp Walden.

"The camp was really fun because there were lots of girls my age there," remembers Lohan. The assistant

directors wore the Camp Walden counselor outfits and the girls used many of the camp's facilities, such as the basketball court, to pass time between scenes.

The film takes care to mix adult romanticism with classic comedy. Many of the film's sight gags



take place at camp. "I felt so nervous ... almost guilty," commented Meyers right before dousing Polly Holliday and Maggie Wheeler with chocolate syrup.

The reunion of ex-spouses Nick and Elizabeth takes place at the fictional Stafford Hotel in San Francisco. The lobby was actually the dressed-up tea room of the Ritz-Carlton Huntington Hotel in Pasadena. The exterior was shot on Treasure Island in San Francisco, and the pool was at the Ritz-Carlton in Marina del Rey.

"The Ritz-Carlton Hotels have a distinctive



look, whether you are in Pasadena or Marina del Rey," says Dean Tavoularis. "That kind of English furniture, breakfront moldings, china ... they have a very classy look."

Much of the fast-paced story action takes place in the lobby, but filmmakers could not take over the working registration/lobby area of the Ritz-Carlton Huntington Hotel. Instead they went to the hotel's tea room and constructed a false lobby. Scones and molding were added and the faux elevators proved so convincing that real hotel guests tried to use them.

The company also traveled to Long Beach Harbor to film parts of the romantically challenged reunion dinner on board a 115' yacht. There are also flashback scenes of Nick and Elizabeth's initial QE II shipboard romance, which were filmed aboard the

Queen Mary. The Napa County Airport was created at the Long Beach Airport. Additional filming took place on sound stages at Sony Studios where the several interior sets were built.

* * *

The filmmakers showed as much sophistication and attention to detail in selecting what the characters wore as they did to where the characters lived. To oversee the wardrobe, Meyers and Shyer looked to English costume designer Penny Rose.

"The attempt was to give Annie a quintessential English European neat, nicely presented daughter-you-could-be proud-of look," explains Rose in her very British accent. The American twin, Hallie, is someone that Nancy and Charles felt should be hipper and more fashion conscious, based on their own 10-year-old daughter."

Annie's proper little English suits and the little "princess-y" clothes are based on garments by a company called David Charles, which typically dresses the children of European royalty. Hallie's casually expensive outfits come primarily from hip American stores found in the Los Angeles area.

For the Camp Walden scenes, outfitting almost 200 kids, most of whom had never been in a film before, was logistically challenging for everybody ... teachers, assistant directors, hair and make-up artists as well as the wardrobe department. "It was a giant circus every day," laughs Rose.

"We did the whole thing from scratch. We created our own camp based on the idea that if you send your child to camp, you get sent a clothing list and you pick what you want," says Rose. "In essence, that's exactly what we did. We created a giant shop where we had everything in every size and the kids, depending on their individual personalities, had what they wanted."

The Camp Walden 'closet' contained four styles of shorts, two styles of T-shirts, sweats in gray and green in three variations ... crew neck, zipped

and hooded.

Elizabeth James was dressed mainly in designs by Alberto Ferretti with a few items by Prada.

"Dennis Quaid's wardrobe is from Armani, and Levi's; he wears jeans, black or blue, throughout the whole film. It just seems to suit Nick Parker's whole lifestyle," comments Rose.

Designer Richard Tyler dressed actress Elaine Hendrix. "His designs have hard, sharp lines ... it fits the sort of power-dressing professional that she's supposed to be," says Rose. "It worked very well as Meredith had to be in contrast to the soft, flowing, creamy thing that worked best for Natasha's character.

"Simon really is dressed completely traditionally ... except for his 'coming to America kit' which includes a fabulous black leather jacket. In his spare time, he rides a motorcycle, so he thinks it's hip," smiles Rose.

"For Chessy, I worked on the assumption that she's a nanny in the Napa Valley. So I dressed her from shops in St. Helena while we were on location in wine country."

In order to make two twin sisters out of one Lindsay Lohan, the filmmakers utilized state-of-the-art visual effects techniques and hired veteran director of photography Dean Cundey to oversee the process.

"Nancy and I had never done a heavy effects movie and Dean Cundey has done so many big effects films," says Shyer. "We wanted to be in the hands of a master, somebody who wouldn't be thrown by all the visual effects. He helped us kick the

movie up a notch."

Meyers agrees, "Dean Cundey has shot very big scale movies which for the most part have been very technical. So he was a great asset to have on our team. We obviously only have one Lindsay and yet she appears in tandem over a hundred times in the movie. It's been great to have Dean with us since he's done so many of these kinds of shots before in "Back to the Future," "Who Framed Roger Rabbit" and "Jurassic Park." He made the effects shots fun for me and the actors and he helped us keep the shots inventive."

"In the original film, people were fascinated by seeing two Hayley Millses on the screen at the same time, but their techniques were extremely limited," explains Cundey.



In 1961, the only way to accomplish the side-by-side tandem shot was by using a locked-off camera with a straight split-screen, with an almost-visible line right down the center of the shot. In 1998, motion control cameras, digital compositing, advanced ear pieces and gifted

technicians can create the illusion of twins in a much more natural setting.

"Audiences today are used to more sophisticated visual effects. They must be seamless," says Cundey. "We're no longer limited by the technology. It's just a tool. We can in fact, be a lot more fluid in the way the camera moves to give the audience the illusion that they are watching a regular film with no limitations."

In just the last three to five years the computers have become significantly smaller, faster, and less cumbersome. Motion control technology has now become a valuable filmmaking tool.

However, Walt Disney Pictures' "The Parent Trap" is putting two characters in multiple indoor and outdoor settings, not just in one room. Also the motion control system created for this film is more sound-friendly: with gears, hydraulics and electric motors that have been made to operate more quietly.

Basically, a scene utilizing motion control techniques is shot in two passes: the A pass and the B pass.

When the filmmakers are satisfied with a good take on the Annie/A pass, the shot is locked. Lohan will then change hairstyle, make-up and wardrobe and return to the set to shoot the Hallie/B pass.

On the A pass, the camera operator and dolly grip "teach" the motion control computer the pan, tilt, track, boom and focus moves. On the B pass, the Cooper software will play back the camera moves exactly as they were done on the first pass to within about a 1,000th of an inch accuracy.

During each pass, a stand-in acts opposite Lohan to aid her with eyeline, timing and blocking. With the aid of the state-of-the-art ear wig that plays back her Annie performance in her ear only, Lohan can perfectly time the delivery of her Hallie lines on the B pass.

"It helps when the actress understands the process enough to know that she will be talking to a suspended tennis ball instead of a human being," laughs visual effects supervisor Jim Rygiel.

Two important technical things happen while Lohan is changing characters. Video compositing and preparation of the audio playback track.

The compositing is designed for the video playback stage to aid the director and actors. When

the time comes to actually complete the effects, the film will be digitally scanned into high resolution video.

Second, the Sony ProTools operator is busy removing the stand-in's voice and adding cue beeps to aid the actor's performance. This essentially leaves a space in the dialogue so that Lohan can actually overlap herself. This refined audio track will be played back into Lohan's ear while she plays the other twin.

The custom-made ear wig was developed by Systems Integration/Sound Sync technician Fred Johnston, Sound Mixer Sean Rush and the Sonance Company. It is basically a tiny wireless speaker that fits invisibly in Lohan's ear. The sound is audible only to the wearer.

The sound is then sent to an amplifier that is looped around the circumference of the set, so that the talent can walk around freely without losing fidelity in the reception.

All of

this will create a nearly perfect mixed dialogue track and will allow Lohan to bypass the often cumbersome looping phase in post-production.

Lohan describes the whole process this way, "I act with a photo double and she gives expressions so that I can act normally. Then, the second time around, I wear an ear wig so I can hear my recorded voice. That helps with timing. Then I change over and act as the other character. To have my looks right, they play it back for me and I watch it on tape.

"I had to do one scene at camp and it was really hard because we both, I mean me and me, had to grab some food at the same time. So it had to be timed perfectly."



The technology was not always perfect. "Once I had to walk up stairs and I walked into myself, giggles Lohan. "It looked really weird."

"At first I was nervous about the motion control," remembers Meyers, "but after we did a few of these shots it turned out to be a lot of fun. As soon as you see Lindsay and Lindsay on the screen together it gets very exciting," continues Meyers. "The movie really comes to life because that's where a lot of the heart of this movie happens, when these girls meet each other. When you actually put the two of them together on film it's a very exciting process."

According to production designer Dean Tavoularis, motion control also provided logistical challenges. "In the isolation cabin, we had to accommodate the huge and heavy motion-control dolly that the camera sits on. It works best on flat ground. The cabin was stuck outside the camp, on a hillside. We had to build motion-control platforms nearly all the way around it. That's why we built again on stage. The stage cabin is a bit bigger than it was on location. It was just a complete contradiction that the tiny isolation cabin is where so much of the motion control work is done and of course, it was on a precarious kind of hillside where there was no flat ground."

* * *

In the original film, there was little differentiation between sisters Susan Evers and Sharon McKenrick. For this version, the filmmakers thought it was important that Hallie Parker and Annie James be distinctive from each other.

"Hallie is more slang ... she's hip. She's like me!" comments Lohan.

Playing Annie James was a bit more of a challenge for Lohan. The character was raised in London, therefore, Lohan had to learn a credible English accent.

"I've always liked to play with accents. My manager called me and asked if I could do an English accent and I said, 'yeah, sure.' Then I hung up the phone and asked my mom 'what's an English accent?' But it came pretty natural for me because I had a good dialect coach."

Lohan had to learn other skills as well to play both roles convincingly. Hallie rides horses; Annie speaks French ... both girls fence. Unbeknownst to each other, however, both are cardsharks.

To teach Lindsay real time card tricks, Meyers and Shyer brought in master illusionist Michael Weber. In addition to numerous card tricks, Weber taught Lindsay two distinctive card-handling styles. "Hallie is more flashy in the way that she handles the deck: Annie is very proper and neat when shuffling," explains Lohan.

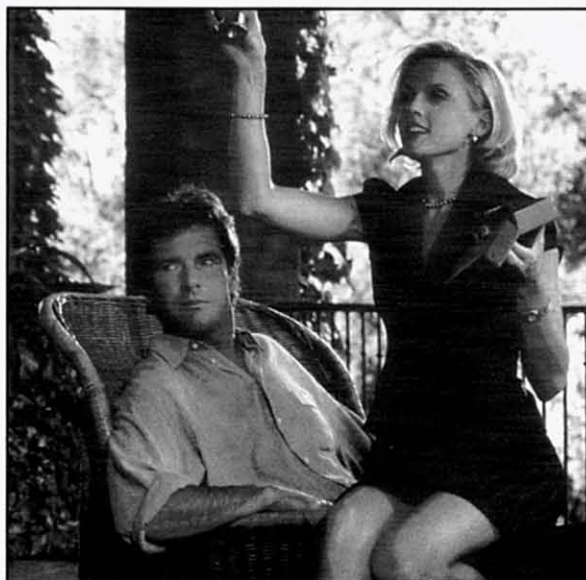
Lohan made time to be a kid while filming and managed to have a lot of fun in her unusual circumstance. She was giddy meeting Robin Williams on the Treasure Island set in San Francisco. In London, she also met Meg Ryan, Liam Neeson and Matt LeBlanc, star of one of her favorite television shows, "Friends." Lohan says shyly, "He's really nice."

As Walt Disney Pictures' "The Parent Trap"

was filming at Abbey Road in London, Sir Paul McCartney was at work in the studio, putting the final touches to his newly composed symphonic poem, prior to its premiere at the Royal Albert Hall.

* * *

Walt Disney Pictures' "The Parent Trap" marks the directorial debut of Nancy Meyers—a switching of roles with her partner Charles Shyer. "There are not a whole lot of movies that feature girls, there are lots of movies about boys," Meyers says. "One of the reasons I wanted to do this project is because it's a 'girl who' movie." This is the story of girls who find each other, girls who bring their parents back



together, *girls* who travel, *girls* who discover new things about themselves, *girls* who are adventurous and brave."

Natasha Richardson wanted to be involved because, "It's the classic romantic comedy. Boy gets girl, boy loses girl, boy gets girl. But the kids are the catalyst for it."

Lohan gushes about her experience in big-time movie making. "Dennis Quaid is a great person to work with because he is always happy. He just did like five scenes in a row falling into a pool in a suit and tie and he's still happy. He makes every day fun," Lohan says.

Quaid also became a fan of his screen daughter. "The old show business adage says never to work with kids or animals. I've worked with children many times; kids are never the problem. Kids are very instinctual. But Lindsay is also incredibly talented."

Lohan continues, "Natasha is like, so sweet. She has a great heart and everything that she does comes from her heart."

"And I really liked helping Nancy direct. She let me call 'ACTION.' That might not happen with other directors. I want to be like Jodie Foster—go to college and direct."

"It's been a tremendous amount of work for her to be able to prepare these two characters," says Meyers. "I've tried to create a stress-free environment for her. She's prepared and we try to have fun. We try to keep the set loose. We play music, we play games." Lohan typically had the Spice Girls or Hanson playing in the hair trailer.

"Lindsay has no idea about the size of our budget or how much we depended on her" adds

Shyer, "and we decided not to even let her know. We wanted her to have fun. So we try to keep it light and loose."

* * *

The original "The Parent Trap" has displayed amazing popularity over the years.

"The idea that these two kids could bring together the perfect family is very soul-satisfying," says "The Parent Trap" alumna Joanna Barnes.

Dennis Quaid agrees, "It's every divorced kid's fantasy to reunite their folks and this movie does it with the added fantasy of being a twin. And I had a crush on Hayley Mills, every guy did."

"When we decided to make this movie, we didn't realize how popular the original was," says Shyer. "Then suddenly everybody started telling us 'it's my favorite movie.' It was amazing how many people, especially women, love this film. I'm glad we didn't know this when we started. If we had, we would have been more than a little intimidated."

Walt Disney Pictures' "The Parent Trap" wrapped principal photography on December 18, 1997.



ABOUT THE CAST

DENNIS QUAID reaffirms his place as one of the most charismatic and diverse actors of our time



in the role of Nick Parker—vintner, father, fiancé and target of this modern "The Parent Trap."

Quaid makes his directorial debut for TNT with "Everything That Rises," the story of a Wyoming man's struggle to hold on to the land passed

down through generations which takes a new poignancy when his son is critically injured in an auto accident. This fall, Quaid will be seen in Oliver Stone's "Savior," directed by Peter Antonijevic, in which he stars opposite Nastassja Kinski and portrays a French-American mercenary who reclaims his humanity by rescuing a baby girl orphaned by the Bosnian War.

Quaid is set to begin production in November on the Warner Bros. film "On Any Given Sunday." Directed by Oliver Stone, Quaid will play a Joe Montana-like quarterback legend who is facing the downside of his career. The film also stars Al Pacino and Sean Combs. He most recently starred in Paramount's "Switchback" and MGM's "Gang Related."

Quaid received considerable critical praise for his role as Doc Holliday in the western "Wyatt Earp," and for the Oscar®-nominated space epic "The Right Stuff."

His impressive body of work includes Lasse Hallstrom's "Something to Talk About," opposite Julia Roberts and Robert Duvall; the fantasy action-adventure film, "Dragonheart"; Steve Kloves' critically acclaimed "Flesh and Bone" opposite Meg Ryan; Alan Parker's World War II saga "Come See the Paradise"; Taylor Hackford's "Everybody's All-American," opposite Jessica Lange; Peter Yates' "Suspect," with Cher; Annabel Jankel's remake of the 1949 film noir "D.O.A.," opposite Meg Ryan; Jim Bridges' "The Big Easy" with Ellen Barkin; and Joe

Dante's "Innerspace," opposite Meg Ryan. He showcased his musical talents in the films "The Night the Lights Went Out in Georgia," "Tough Enough" and "Great Balls of Fire."

Quaid began acting in high school and studied theater at the University of Houston. Soon after his arrival in Hollywood he landed the plum role of a working-class tough in "Breaking Away." Other early film credits include "The Long Riders" with brother Randy, "9/30/55," "Crazy Mama," "Dreamscape," "All Night Long," "Our Winning Season," "Cavemen," "I Never Promised You a Rose Garden" and "Enemy Mine."

In 1993 Quaid starred with Mickey Rooney in the Emmy Award-winning television movie "Bill" and its sequel, "Bill: On His Own." A year later he co-starred with Randy Quaid in the off-Broadway production of Sam Shepard's "True West," which he reprised in Los Angeles.

Tony Award-winning actress **NATASHA RICHARDSON** portrays Elizabeth James, a highly successful fashion designer with a boutique in trendy London.

Natasha Richardson's first feature film, Ken Russell's "Gothic," brought her to the attention of Paul Schrader who cast her in the highly acclaimed title role of "Patty Hearst." Since



then she has achieved notable success in a number of roles, including Pat O'Connor's "A Month in the Country," co-starring Kenneth Branagh, Roland Joffe's "Fat Man and Little Boy" and "The Favour, the Watch and the Very Big Fish." For Volker Schlöndorff's "The Handmaid's Tale" and "The Comfort of Strangers," she won the London Evening Standard Award for Best Actress in 1990. In 1994 she starred in "Widow's Peak" with Mia Farrow and Joan Plowright, followed by Michael Apted's "Nell," co-starring Jodie Foster and Liam Neeson.

For television, she starred in the BBC production of Tennessee Williams' "Suddenly Last Summer," directed by Sir Richard Eyre, which aired

on PBS's "Great Performances," and the title role in "Zelda" for TNT, directed by Pat O'Connor, for which she received a 1995 CableACE nomination for Best Actress.

Richardson studied acting in England at the Central School of Speech and Drama. Her classical experience began with roles such as Helena in "A Midsummer Night's Dream" and Ophelia in "Hamlet" at The Young Vic. Her performance as Nina in Chekhov's "The Seagull" received tremendous critical attention and won her the London Drama Critics Award for Most Promising Newcomer in 1986. Her other highly acclaimed stage performances include Tracey Lord in the London production of "High Society" and the title role in "Anna Christie" in London and on Broadway. For this performance, Richardson won an award for Outstanding Debut of an Actress from the Outer Critics Circle and also earned a Drama Desk Award and a Tony Award nomination for Best Actress.

Richardson is now playing Sally Bowles on Broadway in the current smash hit "Cabaret" for which she has won the Tony Award, Outer Critics Circle Award and the Drama Desk Award.



A charismatic and talented young actress, **LINDSAY LOHAN** (Hallie Parker/Annie James) is quickly earning a reputation for her spirited and impressive performing abilities in both film and television.

Green-eyed, auburn-haired Lindsay began her career at age three as a Ford Model. In a period that favored blue-eyed blondes, Lindsay had the distinction of being the first red-headed child to be signed by the prestigious modeling agency. Her freckled face is familiar from more than sixty television commercials, including spots for The Gap, Jell-O, Pizza Hut and Wendy's.

Television work quickly followed including the series "Healthy Kids" with her mother, Dina Lohan. She played the long-running role of Alli in the

daytime drama "Another World," where she delivered more dialogue than any other 10-year-old in daytime serials today. Lindsay also appeared on "The Guiding Light."

Lindsay was born on Long Island, New York, where she lives with her family. The eldest of four children, her Italian-Irish parents are both former actors. Dina Lohan appeared on television soap operas, on stage, and was also a Rockette at Radio City Music Hall. Michael Lohan became a familiar figure through the long-running daytime drama "As the World Turns." Lindsay's brother Michael and her sisters Aliana and Dakota also model and have acting aspirations.

A "straight A" student at school, Lindsay excels at math and science. She also enjoys gymnastics, swimming, ice skating, roller blading, singing, biking, reading, writing and playing with her siblings.

ELAINE HENDRIX (Meredith Blake) portrays the shrewd and beautiful fiancée to Nick Parker and obstacle to the twins' plans. Hendrix first captivated film audiences as *Vogue* magazine fashion editor Lisa Luder in the comedy "Romy and Michele's High School Reunion," starring Lisa Kudrow and Mira Sorvino. She recently completed a supporting role in MGM's "Rescue Me," starring Elizabeth Shue and Aaron Eckart.



Born and raised in Tennessee, Hendrix moved to Atlanta, Georgia, when she was 15 years old to attend Northside School of Performing Arts. By her senior year she was dancing professionally with the Gary Harrison Dance Co. and subsequently traveled the world dancing and modeling for such companies as NIKE and Levi's.

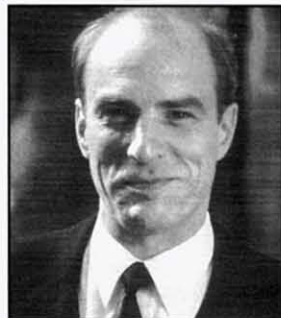
Eventually, Hendrix relocated to Los Angeles where she continued dancing but shifted her main focus to acting. It wasn't long before she made her professional debut for director Jonathan Kaplan on the Showtime anthology series "Fallen Angels."

In just three years, Hendrix has accumulated an impressive list of credits. Her television work includes guest-starring performances on the hit series "Ellen," "Married ... With Children," "The Adventures of Brisco County, Jr." and "Evening Shade," as well as pilots with writer/producer Wes Craven ("Scream"), director Michael Lembeck ("Friends"), and writer/producer David E. Kelley ("Picket Fences").

Two of the performances for which Hendrix has been most recognized are her starring roles on Fox Network as Agent 66 in its series remake of the 1960s classic "Get Smart" and then as Marilyn Munster in Fox's television movie "The Munsters' Scary Little Christmas."

Hendrix currently resides in Los Angeles, where she is a member of Women in Theater and is involved with many humanitarian efforts such as Heart of Los Angeles Youth (HOLA), St. Jude's Children's Hospital, and the American Institute for Cancer Research.

SIMON KUNZ (Martin) is the butler, friend and playmate of Annie James. He first attracted the attention of American moviegoers in the hit comedy "Four Weddings and a Funeral." His other films include "Goldeneye" and "The Young Poisoner's Handbook."



Kunz's television credits include "Between the Lines," and "Pie in the Sky," as well as Jackson in the series "Frontiers" and McLeary in "This Life," both for the BBC. He also appeared in "Highlander," "Brass Eye," "Harry Enfield and Chums" and "The Bill."

Though he majored in theatre studies at the University of Warwick, Kunz is very much a self-taught actor. After college, he started a theatre group with his colleagues, performing on any available stage. After touring with The New Vic in "One Flew Over The Cuckoo's Nest," he worked for the Oxford Stage Company appearing in "King Lear"

and "As You Like It," followed by a season at The Royal National Theatre where he was seen in "Richard III."

Other London stage credits include the title role in "Hamlet," "Don Gil of the Green Breeches," and "Madness in Valencia." Most recently, he has worked on "Live Like Pigs" at the Royal Court, played Firstling in The Royal Shakespeare Company's production of "The Park," and Mickey in the Royal Court's production of "Mojo."

Kunz is the grandson of Charlie Kunz, a pianist from Pennsylvania who moved to England between the wars to become one of the country's most popular radio and recording stars.

LISA ANN WALTER (Chessy) is the housekeeper and surrogate mother to Hallie Parker.



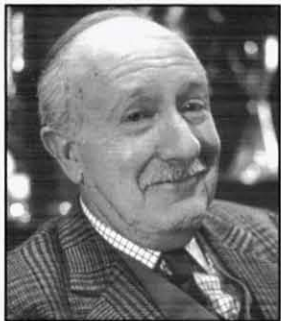
A classically trained actress, Lisa is also a singer and comedienne. She initially made a name for herself as a wildly popular act on the comedy circuit before being wooed to television and film. Currently, Walter is co-producing and starring

for CBS in a pilot tentatively titled "Late Bloomer."

Recently, she was the star and creator of the ABC series "Life's Work." Previously, she received rave reviews for her performance as a contemporary working woman in the Fox comedy "My Wildest Dreams."

Born in rural Pennsylvania and raised in suburban Washington, D.C., Walter grew up in a household immersed in both academics and dramatic arts. She began performing at an early age and after graduating with a BFA in Acting from the Catholic University of America, Walter began acting in various regional theater productions. After moving to New York, she began her comedy career performing at amateur night at a local comedy club. Walter resides in Los Angeles with her two children.

One of Britain's best-known character actors, **RONNIE STEVENS** portrays the twins' warm-hearted grandfather. Stevens' career started shortly after World War II, a time when few of the now-classic "Doctor" or "Carry On" films were complete without his distinctive presence.



Stevens was recently seen in the highly successful "Brassed Off" for director Mark Herman, with whom Stevens had previously worked on "Blame It on the Bellboy," starring Dudley Moore.

A product of the stage, Stevens trained briefly at the Royal Academy of Dramatic Arts and made his debut in 1948 at the Chepstow Theatre Club in the revue "Ad Lib." He was as at home in such '50s and '60s revues as "Intimacy at 8:30," "For Amusement Only" and "The Lord Chamberlain Regrets" as he was on the classical stage. He performed regularly at The Old Vic, Chichester Festival, Bristol Old Vic, New Shakespeare Company and was a founding member of The Actors' Company.

In one season alone at the Vic, Stevens was seen as the Dauphin in "Saint Joan" and Friar Laurence in "Romeo and Juliet," in addition to portraying Skipps in "The Lady's Not for Burning" and Dubchinsky in "The Government Inspector."

Some of his prestigious work at the Chichester includes John Osborne's "A Patriot For Me," "Time and the Conways," "As You Like It," "The Relapse" and "A Funny Thing Happened On the Way to the Forum," which later transferred to London's Piccadilly Theatre.

Among Stevens' film credits are several films which helped launch Dirk Bogarde; the Brothers' classic comedy "I'm Alright," which made a world star of Peter Sellers; and "A Home of Your Own," a prize-winning mime film.

His most recent television credits include "Hetty Wainthropp Investigates," "As Time Goes By," "Casualty," "The Bull," "Goodnight Sweetheart" and "Rumpole of the Bailey."

POLLY HOLLIDAY

(Marva) appears as the leader of Camp Walden for Girls, where the twins first meet. She has appeared in the films "All the President's Men," "The One and Only," "W.W. and the Dixie Dance Kings," "Gremlins," "Moon Over Parador," "Mrs. Doubtfire" and "Mr. Wrong."



Her television credits include the movies "Missing Children," "The Gift of Love," "Konrad" and "You Can't Take It With You." For four years she portrayed the beloved character Flo on the television series "Alice." In 1981 she played Aunt Hannah in an NBC live telecast of Tad Mosel's "All the Way Home." Recently, she co-starred on the series "The Client" with Jo Beth Williams, John Heard and Ossie Davis. Currently, she has a recurring role on "Home Improvement" as Patricia Richardson's character's mother, guest starred on "Homicide" and played a cameo role in "The Loss of Innocence," an ABC movie directed by Graeme Clifford.

Holliday has been nominated five times for an Emmy and has twice received the Golden Globe Award for Best Supporting Actress in a Television Series.

She began her career with seven years of classical repertory with the Asolo State theatre in Sarasota, Florida. As a member of the resident company, she performed in over 70 plays, including "Much Ado About Nothing," "The Taming of the Shrew," "The Bald Soprano" and "Hay Fever." Her Broadway credits include "All Over Town" and a revival of "Arsenic and Old Lace."

She made her New York debut in 1972 at the Public Theatre in "Wedding Band" by Alice Childress. In 1988, Holliday played Amanda Wingfield in Tennessee Williams' "The Glass Menagerie" at the Guthrie Theatre in Minneapolis and in 1990 she starred on Broadway in "Cat On a Hot Tin Roof" as Big Mama, for which she received a Tony Award nomination. In 1993 she performed off-Broadway in a new play, "A Quarrel of Sparrows," and in 1994 she

co-starred in a Broadway revival of William Inge's "Picnic." Holliday recently finished starring in the new Horton Foote play "Death of Papa" with Matthew Broderick and Ellen Burstyn with the Carolina Playmakers Theatre in Chapel Hill, North Carolina.

MAGGIE WHEELER (Marva, Jr.) is the younger of the mother-daughter duo running the all girls summer camp. She is best known for her recurring role of Janice on the hit NBC series "Friends." Her many television credits include the recurring character of Linda on "Everybody Loves Raymond," and appearances on "The X-Files," "Seinfeld," "Dream On," "L.A. Law," "Civil Wars," "The Paper Chase" and a recurring role on "Doogie Howser, M.D." She was a series regular on "These Friends of Mine" and "The New Show."



Her film credits include "New Year's Day," for which she won the Cinetex Award for Best Actress, and "Mortal Sins."

While living in New York, Wheeler appeared in several off-Broadway stage productions and made her living doing character voices for cartoons.

Wheeler now lives in Los Angeles with her husband and daughter.

JOANNA BARNES (Mrs. Vicki Blake) appears as Meredith's mother Vicki. Since audiences last met Vicki in the original film, she has moved on from her breakup with Mitch Evers (Brian Keith), married Less Blake and raised a daughter, Meredith. Like mother, like daughter.



Ms. Barnes' numerous film credits include the classic films "Auntie Mame" and Stanley Kubrick's "Spartacus." Other films include "Home Before Dark," Vincente Minnelli's

"Goodbye, Charlie," "Don't Make Waves," "The War Wagon," "I Wonder Who's Killing Her Now" and "B.S. I Love You."

In the 1960s, Ms. Barnes hosted the television program "Dateline Hollywood," a precursor to today's "Entertainment Tonight." She also starred as Katie on the television series "Trials of O'Brien," starring Peter Falk. She was a regular panelist on "What's My Line" and also appeared on "To Tell the Truth." Other television appearances include the series "Twenty-One Beacon Street" and appearances on "Cheers," "The Tonight Show Starring Johnny Carson" and "The Merv Griffin Show."

In addition to acting, Ms. Barnes has found considerable success as a writer. The novels *Pastora* and *Silverwood* are best-sellers. She also penned *Who Is Carla Hart?* and *The Deceivers*. In addition to her fiction work, she authored the interior design book *Starting From Scratch* and wrote a popular column on interior design for the Chicago *Tribune*/New York News Syndicate. She also reviewed books for the Los Angeles *Times*.

Ms. Barnes was born in Boston and graduated Phi Beta Kappa from Smith College. She now makes her home in Montecito, California, with her husband.

VENDELA THOMMESSEN (Vendela) made her feature film debut in the role of Mrs. Freeze opposite Arnold Schwarzenegger's Mr. Freeze in "Batman and Robin," starring George Clooney. Her previous work includes guest appearances on "Murphy Brown" and "The Larry Sanders Show."



Discovered at age 13, Vendela has achieved a status as a successful spokesperson, currently representing the high-profile cosmetics corporation Revlon. Born in Sweden, she attended the Rudolf Steiner School in Stockholm before leaving for Italy at age 18 to pursue a career in modeling under the tutelage of Ford Models.

In 1989, Vendela moved to New York and immediately landed a multi-year contract as the spokesperson for Elizabeth Arden. Over the course of six years, she successfully launched numerous cosmetics and beauty products. In 1994, two weeks after her departure from Elizabeth Arden, Vendela signed a multi-year contract as Revlon's Almay spokesperson. Recently, she has also represented Hanes Hosiery and Baked Lays potato chips.

While certainly well-known for her 1993 *Sports Illustrated* swimsuit cover, Vendela's devotion to charitable organizations deserves equal recognition. She is an International Spokesperson for UNICEF (United Nation's Children's Fund), which has her traveling to such countries as Bangladesh and India, acting as an advocate for children—focusing on girls' education and safe motherhood.

ABOUT THE FILMMAKERS

No writing/directing/producing duo in American film today has enjoyed more success than **NANCY MEYERS** (Director/Screenplay by) and partner Charles Shyer. They have fashioned a series of romantic comedies unparalleled in their blending of classic Hollywood style with a contemporary social perspective. Marked by crisp dialogue and solid structure, their hits include "Private Benjamin" (1980); the critically acclaimed "Irreconcilable Differences" (1984); "Baby Boom" (1987); 1991's holiday blockbuster "Father of the Bride," and its hugely successful sequel "Father of the Bride, Part II" (1995).

Born in Philadelphia and educated at



American University in Washington, D.C., Meyers moved to Los Angeles in 1972 as a story editor for Rastar Productions before teaming up with Shyer in 1979. The first script they wrote was "Private Benjamin," which Meyers also produced. Counter to conventional wisdom at the time—that a female lead with no male star to back her up was box office poison—the story of a pampered young woman who joins the Army was a huge hit, with a worldwide gross of over \$150 million dollars.

The screenplay for "Private Benjamin" won Meyers and Shyer the Writers' Guild of America Award, and the film earned three Oscar®-nominations, including one for Best Original Screenplay.

Goldie Hawn was nominated as Best Actress for her performance as the spoiled young woman who discovers her own independent spirit in the Army; and Eileen Brennan received a Best Supporting Actress nomination for her slyly comic turn as Hawn's nemesis. The film

was also nominated for a spate of Golden Globe Awards, including one for Best Picture—Comedy or Musical and another for Hawn as Best Actress in a Comedy or Musical.

Meyers and Shyer went on to write "Irreconcilable Differences," with Shyer directing and Meyers producing. Shelley Long and Ryan O'Neal played a Hollywood couple whose obsession with success destroys their relationship with their daughter, played by eight-year-old Drew Barrymore. Critics praised the film's evenhanded treatment of both main characters and its sensitive updating of '30s comedy style. Roger Ebert called it "A triumph of imagination ... one of the funnier and more intelligent movies of 1984 ..." The film also

introduced Sharon Stone in her first major screen role, as the manipulative actress who steals O'Neal's affections. Like "Private Benjamin," "Irreconcilable Differences" received multiple Golden Globe nominations, including one for Shelley Long as Best Actress and Drew Barrymore for Best Supporting Actress.

"Baby Boom" (with Meyers producing and Shyer directing once again), tackled many of the central questions about women's choices in a new, more equal world—all in the form of comedy. Ebert praised its "hard-edged satire [and] literate charm." Diane Keaton played J.C. Wiatt, a high-powered executive who unexpectedly finds herself saddled

with a baby. Like Rosalind Russell's Hildy Johnson in "His Girl Friday," the Wiatt character became a film prototype of the career woman of the 1980s. The film was nominated for a Golden Globe Award as Best Picture—Comedy or Musical, and Keaton was also nominated as Best Actress in the same division.



In 1991, Meyers and Shyer, working from earlier material for the first time, remade the 1950 Vincente Minnelli classic "Father of the Bride." (Once again, the duo wrote the screenplay, with Shyer directing and Meyers producing.) Without drastically changing the emotional core, they deftly updated the film's view of marriage, finding the story's unchanging, universal elements. Steve Martin, accepting the daunting challenge of stepping into Spencer Tracy's shoes, won acclaim for his change-of-pace performance: The depth of his portrayal of a father "losing" his daughter—and his bank account at the same time—came as a delightful surprise. Diane Keaton, Kimberly Williams, and Martin Short were also singled out for praise for their performances.

Following their 1994 romantic thriller "I Love Trouble" (starring Nick Nolte and Julia Roberts), Meyers and Shyer went on to write, produce and direct "Father of the Bride, Part II," a sequel to their 1991 hit, with the principal players returning. Touchstone Pictures' major attraction for the 1995 Christmas season, "Father of the Bride, Part II" opened number one at the box office and went on to gross in excess of \$100 million worldwide.

As a writing/directing/producing duo, **CHARLES SHYER** (Producer/Screenplay by) and partner Nancy Meyers have carved out a successful niche, unique in American film today. Influenced by the great films of the 1930s and '40s, they have fashioned a series of romantic comedies unparalleled in their blending of classic Hollywood style with a contemporary social perspective. Marked by crisp dialogue and solid structure, their hits include "Private Benjamin" (1980); the critically acclaimed "Irreconcilable Differences" (1984, directed by Shyer); "Baby Boom" (1987, directed by Shyer); 1991's holiday blockbuster "Father of the Bride," and its hugely successful sequel "Father of the Bride, Part II" (1995).

Shyer grew up in the film industry—his father, Melville Shyer, worked with D.W. Griffith and was one of the founders of the Directors Guild of America. After attending UCLA, he was accepted into the DGA's then-new apprenticeship program, which led to work as an assistant director and unit production manager.

But Shyer caught the writing bug and went to work as an assistant to Garry Marshall and Jerry Belson, producers of the TV series "The Odd Couple." He



eventually worked his way up to head writer on the hit series.

After "The Odd Couple," he moved into feature films, getting his first writing credit on the Burt Reynolds mega-smash "Smokey and the Bandit" (1977). The following year, Shyer co-wrote "Goin' South" (directed by and starring Jack Nicholson) and received his first Writers Guild of America nomination for Best Screenplay for the Walter Matthau/Glenda Jackson hit "House Calls" (1978).

In 1979, Shyer teamed up with Nancy Meyers, who had been a story editor at Rastar Productions. Their first film was the award-winning "Private Benjamin," which the team also produced. Contrary to the conventional wisdom at the time—that a female lead with no male star was box office poison—this story of a pampered young woman who joins the Army was a huge hit, grossing in excess of a hundred million dollars worldwide.

The screenplay for "Private Benjamin" won Meyers and Shyer a Writers' Guild of America Award and was nominated for an Oscar®, as were actresses Goldie Hawn and Eileen Brennan. The film was also nominated for multiple Golden Globe Awards, including one for Best Picture—Comedy or Musical and another for Hawn as Best Actress in a Comedy or Musical.

Since then, Meyers and Shyer have become a permanent team, co-writing all their projects, with Meyers producing and Shyer directing.

Also defying conventional wisdom, Meyers and Shyer have managed to maintain a personal relationship in addition to their professional one: the couple are married and have two children. "We're in synch," Shyer says, "and I think that comes across in the movies. We try to write from the heart about things that are close to home."

Their next project, "Irreconcilable Differences," marked Shyer's directorial debut. Shelley Long and

Ryan O'Neal played a Hollywood couple whose obsession with success destroys their relationship with their daughter, played by eight-year-old Drew Barrymore. Critics praised the film's evenhanded treatment of both main characters and its sensitive updating of '30s comedy style. Roger Ebert called it, "One of the funnier and more intelligent movies of 1984 ... with so much wit and imagination that even obligatory scenes have a certain freshness and style." The film also introduced Sharon Stone in her first major role, as the manipulative actress who steals O'Neal's affections. "Irreconcilable Differences" received multiple Golden Globe nominations, including Shelley Long for Best Actress and Drew Barrymore for Best Supporting Actress.

Like "Private Benjamin," "Baby Boom" dealt with the role of women in a changing, feminist-influenced world—all in the form of a romantic comedy. Diane Keaton played J.C. Wiatt, a high-powered executive who unexpectedly finds herself saddled with a baby. Like Rosalind Russell's Hildy Johnson in "His Girl

Friday," the Wiatt character became a film prototype of the contemporary career woman. Ebert compared "Baby Boom" to Capra, and Pauline Kael praised Keaton's "glorious comic performance." The film was nominated for a Golden Globe Award as Best Picture—Comedy or Musical; and Keaton was also nominated as Best Actress in the same division.

In 1991, Meyers and Shyer, working from earlier material for the first time, remade the 1950 Vincente Minnelli classic "Father of the Bride." (Once again, the duo wrote the screenplay, with Shyer directing and Meyers producing.) Without drastically changing the emotional core, they deftly updated

the film's view of marriage, finding the story's unchanging, universal elements. Steve Martin won acclaim for his change-of-pace performance: putting aside the wacky image that made him a star in such films "The Jerk" (1979) and "All of Me" (1984), he took the daunting challenge of stepping into Spencer Tracy's shoes. The depth of his portrayal of a father "losing" his daughter—and his bank account at the same time—came as a delightful surprise. Diane Keaton, Kimberly Williams, and Martin Short were also singled out for praise for their performances.

Following their 1994 romantic thriller "I Love Trouble" (starring Nick Nolte and Julia Roberts), Meyers and Shyer went on to write, produce and direct "Father of the Bride, Part II," a sequel to their

1991 hit, with all the principal players returning. Touchstone Pictures' major attraction for the 1995 Christmas season, "Father of the Bride, Part II" opened number one at the box office and went on to gross in excess of \$100 million worldwide.



DAVID SWIFT

(Screenplay by)

achieved enormous success as the writer/director of two Disney live-action classics: the original 1961 "The Parent Trap" and "Pollyanna" (1960), both of which starred Hayley Mills.

A native of Minneapolis, Swift began his motion picture career in the animation department at The Walt Disney Studios. He subsequently became a radio and TV writer and in 1949 moved to New York where his dramatic scripts were performed on such illustrious programs of television's Golden Age as "Studio One" and "Philco Playhouse." During this period he also began directing for "Omnibus," "Playhouse 90," and "Alfred Hitchcock Presents," and

created and owns the celebrated series, "Mr. Peepers," starring Wally Cox, which ran five years on NBC.

Mr. Swift's additional feature film writing/directing credits include, "Under the Yum Yum Tree" (1963), "Love Is a Ball" (1963), "Good Neighbor Sam" (1964), and "How to Succeed in Business Without Really Trying" (1967)—the latter two he also produced. In addition, he wrote the screenplays for Disney's "Candleshoe" (1977) and "Foolin' Around" (1980), among others.

BRUCE A. BLOCK (Co-Producer) continues his long association with Charles Shyer and Nancy Meyers. Born in Cincinnati, Ohio, he received his BFA in directing from Carnegie-Mellon University and an MFA in film production from the University of Southern California. After a decade of directing and photographing commercials, industrials, special effects and large format films, Block met Charles Shyer, a student in one of Block's classes.

Shyer hired Block, which led to a long list of back-to-back films with Nancy Meyers & Shyer, including "Father of the Bride," "Father of the Bride: Part II," "I Love Trouble," "Baby Boom" and "Irreconcilable Differences."

DEAN TAVOULARIS (Production Designer) received an Oscar® for his work on "The Godfather: Part II" and received four other Academy Award® nominations for "Apocalypse Now," "The Brinks Job," "Tucker: The Man and His Dream" and "The

Godfather: Part III." He won the British Oscar for "Tucker: The Man and His Dream." Having collaborated with director Francis Ford Coppola on more than a dozen projects, some of their work together includes "Jack," "The Conversation," "One From the Heart," "Rumble Fish," "The Outsiders," "Peggy Sue Got Married," "New York Stories" and the original "The Godfather."

Tavoularis first worked with Nancy Meyers and Charles Shyer on the romantic comedy "I Love Trouble," starring Julia Roberts and Nick Nolte. More recently he worked on Warren Beatty's "Bulworth."

Born in Lowell, Massachusetts, the son of Greek immigrants, Tavoularis began his work as an assistant art director at Disney, Columbia

and Universal studios. Among his many other credits as production designer are "Bonnie and Clyde," "Final Analysis" and "Rising Sun."

A native of California, **DEAN CUNDEY, A.S.C.** (Director of Photography) graduated from UCLA Film School. Initially interest-

ed in art direction, an undergraduate course taught by the legendary James Wong Howe led Cundey to focus his studies in the area of cinematography.

Upon graduation, Cundey worked in a variety of jobs beyond cinematography, acquiring extensive experience in make-up, special effects, editing, production management and other facets of filmmaking before returning to cinematography, which would ultimately involve shooting more than twenty features.

Cundey established his reputation as a



cinematographer when he teamed with cult director John Carpenter on the classic thriller "Halloween." He then teamed with Carpenter for the science fiction blockbusters "Escape From New York" and "The Thing."

Cundey then worked with director Robert Zemeckis on "Romancing The Stone," "Back to the Future" and its two sequels, and was nominated for an Academy Award®, for his landmark work on "Who Framed Roger Rabbit." He then went on to "Hook" for director Steven Spielberg, followed by "Death Becomes Her," "The Flintstones," "Apollo 13" and the megahit, "Jurassic Park." He recently completed work on Walt Disney Pictures' live-action "Flubber" starring Robin Williams and on Touchstone Pictures'

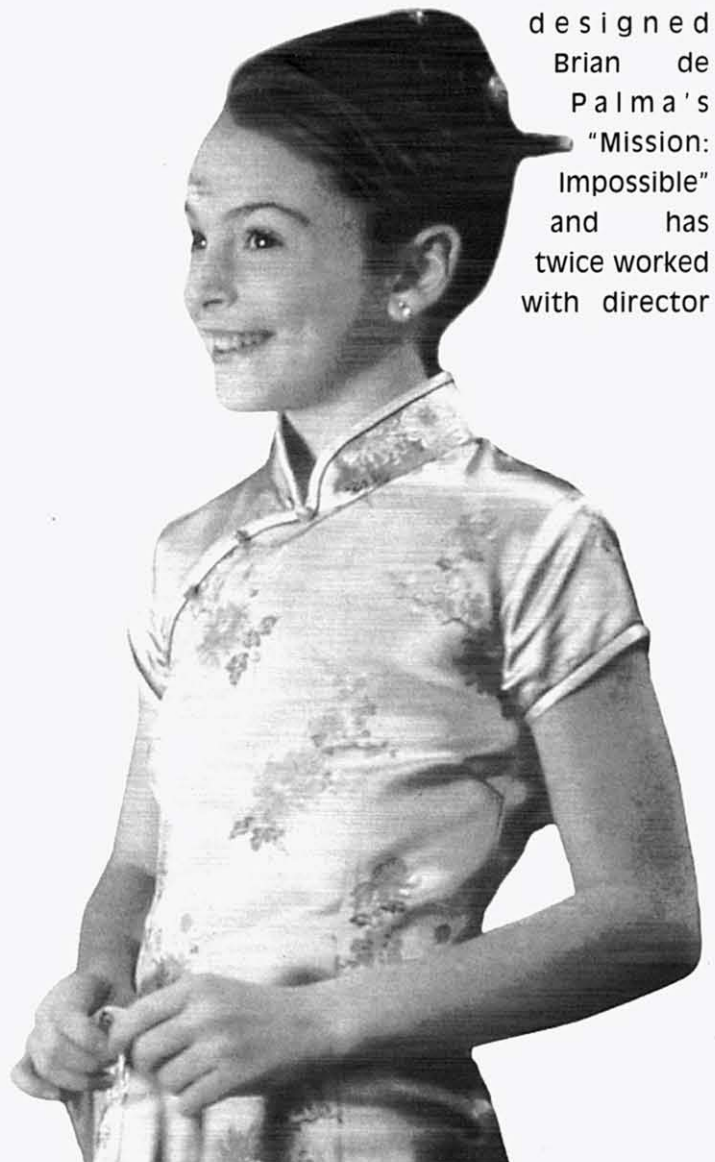


"Krippendorff's Tribe" starring Richard Dreyfuss.

After his brilliant work on Disney's 3-D short subject "Honey, We Shrunk The Audience," Cundey made his directorial debut in the third feature length installment of the popular "Honey" series for this year's Disney Home Video release, "Honey, We Shrunk Ourselves!"

PENNY ROSE (Costume Designer) received a BAFTA nomination for her work on director Alan Parker's acclaimed "Evita," starring Madonna. Rose is a long-time collaborator of Parker's and has designed costumes for three of his other films: "The Road to Wellville," "Pink Floyd—The Wall" and "The Commitments."

Rose designed Brian de Palma's "Mission: Impossible" and has twice worked with director



Sir Richard Attenborough on "Shadowlands" and "In Love and War." Other credits include Christopher Hampton's "Carrington," Vincent Ward's "Map of the Human Heart," David Hare's "Strapless," Pat O'Connor's "Cal," Marek Kaniévska's "Another Country" and Jean-Jacques Annaud's "Quest for Fire."

STEPHEN A. ROTTER (Editor) rejoins Nancy Meyers and Charles Shyer after having worked with them on "Father of the Bride: Part II." His feature film credits include "The World According to Garp," "Dirty Rotten Scoundrels," "Prelude to a Kiss," "Rising Sun" and "The Preacher's Wife." Mr. Rotter won an Emmy Award for his work on the miniseries "Holocaust," and won the Academy Award® for "The Right Stuff."

ALAN SILVESTRI (Music by) previously worked with Nancy Meyers and Charles Shyer, writing the scores for "Father of the Bride" and its sequel "Father of the Bride: Part II."

Silvestri received the Academy Award® and Golden Globe Award nominations for his memorable score for Robert Zemeckis' Oscar-winning box office smash "Forrest Gump." He has enjoyed a long and successful association with Zemeckis, for whom he scored the "Back to the Future" trilogy, "Who Framed Roger Rabbit," "Romancing the Stone," "Death Becomes Her" and "Contact."

One of the industry's most prolific composers, Silvestri has created the music for well over 50 films. His more recent credits include "Volcano," "Grumpy Old Men" and the sequel "Grumpier Old Men," "The Long Kiss Goodnight," "Eraser," "The Quick and the Dead," "Blown Away" and "The Bodyguard."

He also scored such diverse films as "FernGully: The Last Rainforest," "Ricochet," "Soapdish," "Young Guns II," "The Abyss," "My Stepmother is an Alien," "Overboard," "Predator," "Predator 2," "Outrageous Fortune," "Shattered," "No Mercy," "Fandango," "Flight of the Navigator" and "The Clan of the Cave Bear."

Silvestri attended Boston's Berklee College of Music, where in 1995, he returned to receive an

honorary doctorate degree. He resides in Carmel, California, with his wife Sandra and his three children.

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